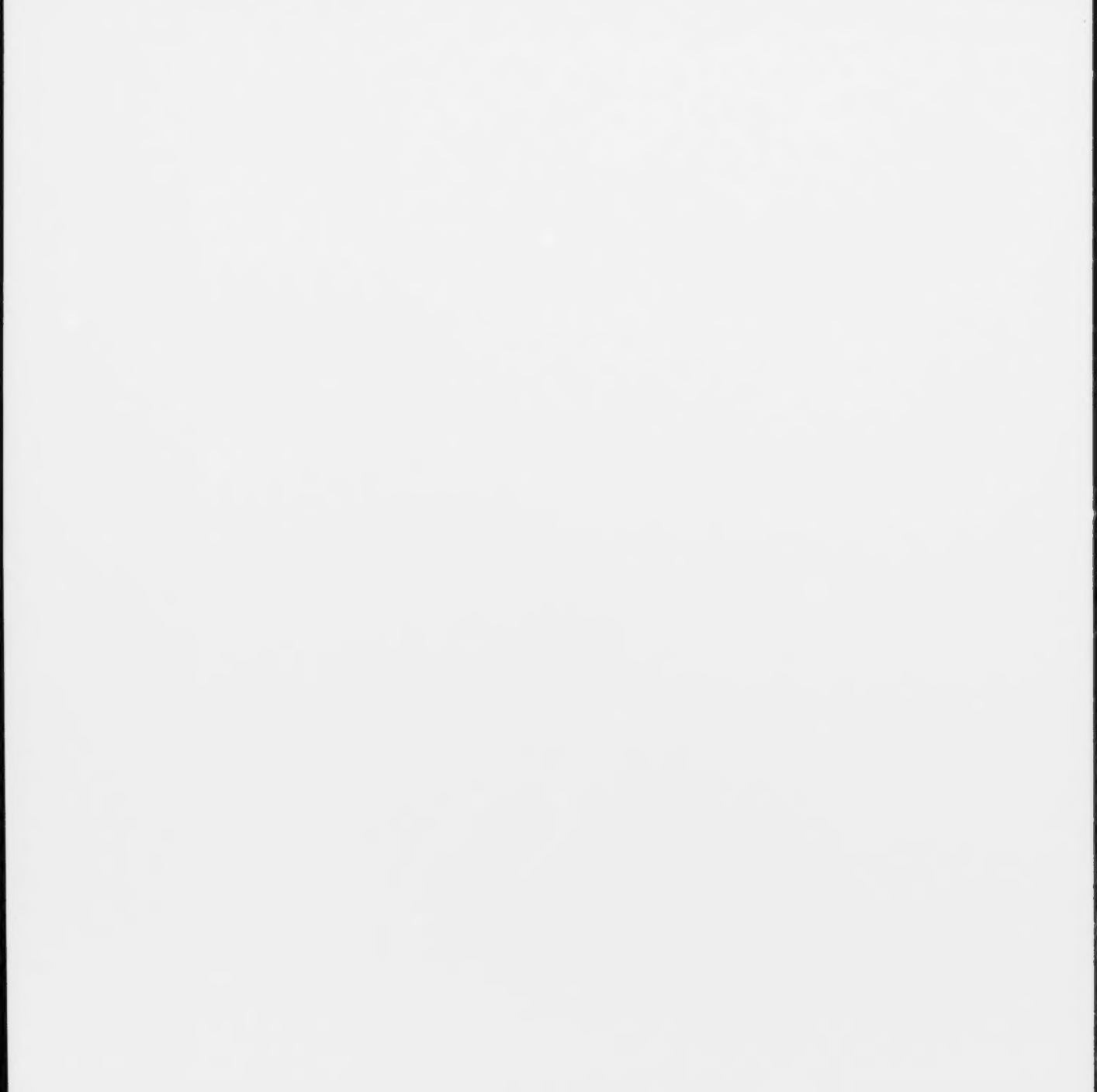




"... an enviable reputation ..."

Forshaw Day in Nova Scotia



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Foreword

We tend to take our artists, both contemporary and historical, for granted in Nova Scotia. Too often we fail to acknowledge the important role they play, or have played, in the development of the image we present to the world. The Art Gallery of Nova Scotia has worked hard to address that in our exhibition program, as part of our mission to bring the art of Nova Scotia to the world.

Forshaw Day obviously shared that sense of mission. He was one of the first artists to glorify the wilderness areas of our province, a harbinger of the strategy followed by the Department of Tourism, Culture, and Heritage today. By sending his Nova Scotian landscapes to exhibitions in France, Great Britain, the United States, and central Canada, he introduced our beautiful province to wide audiences. Lauded in his own time, and appointed to the Royal Canadian Academy by the Marquess of Lorne as one of its original twenty-five artists, Day has long been considered Nova Scotia's first professional landscape artist. We are proud to be re-introducing him to a new audience.

The co-curators have brought together records of his professional activity and a selection of paintings that represent the range of his particular vision. We extend special thanks to the National Gallery of Canada for the loan of his RCA Diploma painting to this exhibition in Halifax, to all the private collectors who have agreed to share their paintings with our members and visitors, and to the donors who have gifted the Art Gallery of Nova Scotia with Forshaw Day paintings over the years.

Jeffrey Spalding, RCA
Director and Chief Curator

"... an enviable reputation ..."

Forshaw Day in Nova Scotia



The Nouvelle River, Bay of Chaleurs 1881

oil on canvas
101.3 cm
National Gallery of Canada, no. 93, Royal Canadian Academy Diploma work,
deposited by the artist, Kingston, Ontario, 1881
photo



Lawlor's Island n.d.
oil on canvas
15.5 x 28.3 cm
Yarmouth County Museum Collection



Northwest Arm n.d.
oil on canvas
15.3 x 28.4 cm
Yarmouth County Museum Collection



Lake Loon n.d.
oil on millboard
25.5 x 48.0 cm
Art Gallery of Nova Scotia, Gift of Isabel Davison in memory
of her husband Ronald Davison, 2006.335



"... an enviable reputation ..."

Forshaw Day in Nova Scotia

When the *Halifax Reporter* observed in 1874 that "Mr Forshaw Day has added another valuable collection to the gallery of paintings of Nova Scotia and Cape Breton scenery",¹ the remark may well have described an actual display of small pictures hanging in his studio, pictures from which prospective patrons could choose the ones they wished to purchase in a desired size or medium. Donald Cameron Mackay has described Day as "the founder of professional landscape painting in Nova Scotia";² having trained at South Kensington, the artist undoubtedly viewed himself as one whose specialist training allowed him to select and interpret views of the forests and streams of the province and to market them to knowledgeable consumers. Such scenes were newly recognized as desirable by its inhabitants, who had previously preferred urban views that recorded growth and progress, and by its visitors, who came from the American states and overseas in search of the tranquillity and sporting opportunities to be found in wilderness areas. Earlier in his career the *Reporter* described a view of Lake Loon and announced that "Mr Day has painted some half dozen copies of this scene, the present being purchased by Mr Gay, picture dealer. The artist has orders for an equal number from parties in the city."³ The sixteen paintings and watercolours sent by the Nova Scotia government to the Philadelphia Centennial Exhibition in 1876 testify to his "enviable reputation as an artist of this City".⁴ On the establishment of the Royal Canadian Academy in 1880, his appointment as one of the original twenty-five artists chosen to be Academicians by the Marquess of Lorne confirms that high regard.⁵



On the Coast, near Mabou Head, Cape Breton n.d.
watercolour on paper
34.2 x 52.1 cm
Nova Scotia Archives and Records Management



The Ovens Area n.d.
watercolour on paper
26.4 x 43.5 cm
Private Collection

Forshaw Day, RCA, had overcome long odds to reach this height from his birth in Stepney, one of the poorest boroughs of London, in 1831. His father, Joseph Day, is listed as a labourer in the baptismal records of Saint Mary Whitechapel;⁶ if his mother, Mary Orme, were related to the family of engravers and print sellers, his interest in art could have arisen early, but census records show that he was working as an accounting clerk in 1851 and as a publisher's assistant in 1861.⁷ Information given to Henry Morgan in the late nineteenth century records Day's studies first at the Royal Dublin Society's School of Art under Henry Brocas, master of landscape and ornament, and D Ferguson, the head master of architectural drawing,⁸ and later at the Central Training School, Gore House, South Kensington, in 1861 and 1862.⁹ Richard Redgrave, the first Headmaster and later Inspector General for Art at South Kensington, had supported himself as a clerk before beginning his art studies, and Day may have taken him as his primary mentor; certainly many of his paintings recommend Redgrave's influence. The same pre-Raphaelite intensity, engendered by Redgrave's love for the English countryside, imbues Day's mature views of Nova Scotia.

Day arrived in Halifax during the summer of 1862, took up a position at Her Majesty's Dockyard, began sketching the local scenery, and established a studio on Bedford Row from which he soon announced his willingness to teach art to others: "Mr Forshaw Day, a gentleman from England who is giving instruction in this city in the various styles of painting at present practised in Europe, has shown us a number of sketches of local scenery etc., done in sepia, and watercolours, which appear to be admirably executed. The new process taught by Mr Day seems well adapted for landscape painting".¹⁰ Contemporary accounts offer no explanation of this "new process". It might refer to something as simple as the provision of oil paints in screw-top tubes, which had been available in England since 1842, although an 1863 advertisement for artists' materials by R & J Wetmore, carvers and gilders on Granville Street, listed "oil colours" and "drying and poppy oil" but did not mention tubes.¹¹ The "new process" could also refer to a particular approach he had learned at South Kensington. His preference for monochrome views, which a sequence of coastal cliffs included in this exhibition suggests may have continued throughout his career, could be a function of his South Kensington training which emphasized painting in grisaille: there, as at the Royal Academy School, only the most advanced pupils were

permitted to work with colour, and "sketches and composition from nature" was not introduced until the third last of the 23 levels in the curriculum. Crucially, landscape composition did not figure anywhere in the official syllabus.¹²

During his early years in Halifax, Day did not sign or date his paintings. Early views of Birch Cove and Bedford Basin, commended by the editor of the *Sun*, have not been located.¹³ Possibly an unsigned work on millboard¹⁴ (one of five Day landscapes acquired by Robie Davison, a pitcher renowned in Halifax's baseball history in the late nineteenth century) represents his preliminary study of the Lake Loon subject for which the artist had taken six orders in the city and sold another to the American dealer. The picturesque composition, framed by *coulisses* of trees and looking toward the distant hill across the north end of Lake Loon, reflects the early training he would have received from Brocas in Dublin. The picturesque aesthetic was a peculiarly English mode of considering landscape whose founder, William Gilpin, recommended the painting of general scenes rather than specific places. Untutored in the picturesque, most Nova Scotians may have preferred accuracy, and Day's later shift to realism may have occasioned the comment by the editor of the *Evening Express* that "It is pleasing to notice the continual improvement in Mr Day's productions and we are glad to find they meet with ready sale. The foliage of some of the paintings is really beautiful."¹⁵

Finding only one Forshaw Day painting in the exhibition at the Drill Hall organized by Captains Campbell Hardy, William Chearnley, and Westcote Lyttleton in 1863, the editor observed that "We should like to have seen a few more of this gentleman's works in the exhibition; and hope that he may not be spending too much time on his panoramic paintings."¹⁶ In 1867 Day would produce a panoramic scenic backdrop for the professional Fiske Company at the Theatre Royal. Perhaps he had gained experience in this genre by preparing a similar backdrop for a production by amateur garrison actors in 1863 and thus acquired an introduction to Hardy and Chearnley. They may have exposed Day to their shared interests in hunting and fishing, the ecology and the Mi'kmaq,¹⁷ themes that Day would treat frequently in the coming years.

For his views of Waverley, the Bedford Range, and Lawrencetown, Day has disavowed the theatricality of framing clumps of trees and



Beach Cliff n.d.
watercolour on paper
33.3 x 54.0 cm
Loan-collection of NSCAD University, 1968.01



The Ferry Landing, Purcell's Cove n.d.
oil on canvas
33.3 x 45.6 cm
Art Gallery of Nova Scotia, Gift of Isabel Davison in memory of
her husband Ronald Davison, 2006.336



Halifax Rifles at Bedford Range c.1865
oil on canvas
33.2 x 48.3 cm
Private Collection



View Near Lawrencetown c.1867
oil on canvas
18.0 x 31.0 cm
Collection of John Townsend and Mary-Lee MacDonald



CITY OF HALIFAX - NOVA SCOTIA

AS SEEN FROM THE CUPOLA OF THE MOUNT HOPE ASYLUM.

Engraved by Thomas
H. Shepherd from the original by J. H. P. Macdonald.

Halifax as Seen from the Cupola of the Mount Hope Asylum c.1865
lithograph
57.5 x 125.9 cm
Nova Scotia Museum 91.50



The Waverley Gold Fields c. 1865

oil on canvas

42.5 x 72.5 cm

National Gallery of Canada, inv. 7803.8, purchased 1985

NGC Photo

confronted the viewer directly with his chosen vista. Haligonians had been served by photographic studios since 1842, so his new naturalistic approach conformed to their landscape expectations and his choice of subjects reflected current public interests: gold had been discovered at Waverley in 1861 and the Waverley Gold Mining Company was preparing a display for the international Dublin exhibition in 1865;¹⁸ that year the Bedford Rifle Range opened to serve the practice needs of all the men who served in the local militia;¹⁹ and construction of the Windsor & Annapolis Railway, which would pass through Lawrencetown, began early in 1867. By offering paintings that met local needs, the artist effectively made himself part of the community.

At the time of his marriage on 31 May 1863 to Sophia Zwicker, the widow of a fellow Mason, Day had been described as a citizen of London, but by 1865 he had become "Mr Forshaw Day of this city" when his painting of *The Waverley Gold Fields* was included in the provincial submission to the international exposition in Dublin.²⁰ Newspapers reported on the widening of his reputation: "A very handsome oil painting of *Lake Charles, Dartmouth*, by the talented artist, Mr Forshaw Day is now on exhibition at Messrs Wetmore, Granville Street. The scene of the lake is vividly portrayed and in the foreground an Indian encampment meets the eye. The picture was painted for a gentleman in the army at present stationed in the garrison. We learn that several of Mr Day's paintings brought very handsome prices in New York, and his picture of the Waverley Gold



Rainbows over the Musquodoboit 1872
oil on canvas
51.5 x 89.0 cm
Private Collection



View of Bedford Basin from O'Brien's House c. 1868
oil on canvas
20.0 x 30.9 cm
Yarmouth County Museum Collection



Rotunda at Prince's Lodge n.d.
oil on canvas
20.0 x 29.7 cm
Private Collection



Bedford Basin from the Presbyterian Church c. 1870
oil on canvas
32.8 x 47.7 cm
Loan-collection of NSCAD Museum, 1981-1982



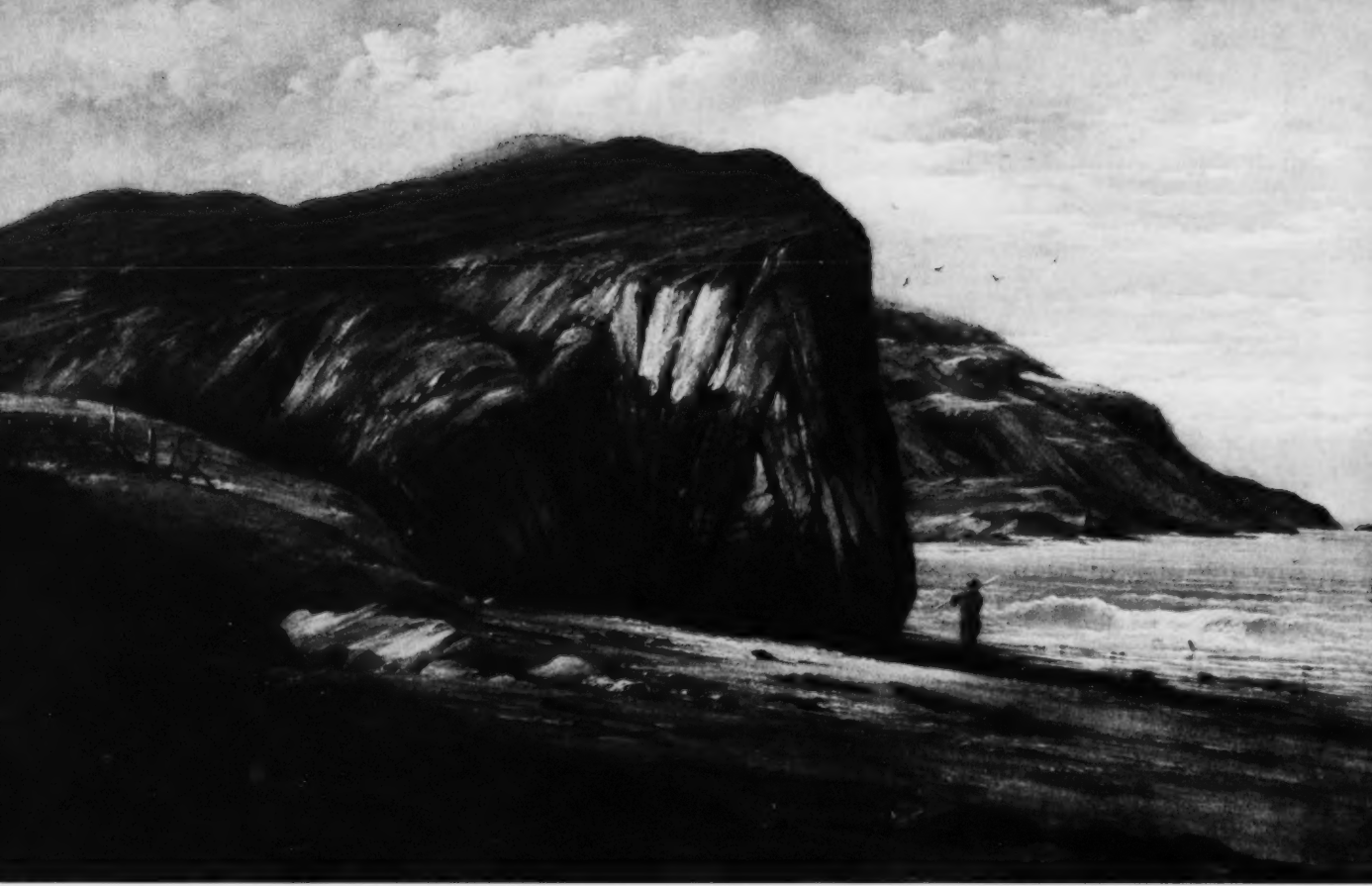
McKmaq Trapper 1870
oil on canvas
25.3 x 35.5 cm
Private Collection

Diggings sent to the Dublin Exhibition attracted much attention."²¹ For the boy born in Stepney, the phrasing chosen by one editor in 1868, "Forshaw Day, Esq., who has earned himself, by his many beautiful contributions of Nova Scotian scenery, an enviable reputation as an artist of this City",²² must have been particularly pleasing.

His lithographed view of *Halifax from the Cupola of the Mount Hope Asylum* (the largest ever published of the city),²³ his magnificent panorama for Moncrieff's Paris and London at the Theatre Royal in 1867, "without a doubt, the best scenic effort ever produced before an audience in Halifax",²⁴ and a contract to decorate the interior of the horse cars destined for the more elegant extension to the Halifax Street Railway that year²⁵ perhaps supplied the funding for a trip to Britain to introduce his wife to his family and to reconnect with his mentor at the South Kensington School. If such a visit occurred, it may have sharpened his awareness of the clearer atmosphere in the colony, far away from the grime-burdened air of the old country. The most likely year for such a trip was 1867, at the time of the second Exposition Universelle in Paris since the government of Nova Scotia had included three Day paintings "which do infinite credit to the painter and will doubtless win for him a reputation of high order as an artist" in the province's display at the exhibition,²⁶ where they "were greatly admired by the Emperor Napoleon, the King of the Belgians, and other distinguished people."²⁷ A visit to Switzerland the same year could have produced studies for the painting of the Wetterhorn, his submission to the first RCA exhibition in 1880.

The coarser brushwork characteristic of some of Day's mid 1860s paintings may have resulted from problems with his paint supply. For those dating to the end of the decade and through the 1870s he once again employed fine brushwork to delineate trees and vegetation and applied small highlights of very fluid paint to animate the leafy masses, a technique chosen by Richard Redgrave for his landscapes. As well, the use of a beige ground on his canvases, rather than white, brought a warmth to Day's landscapes that enhances their luminous quality. He achieved aerial perspective, not necessarily by heightening the blueness of distant land forms, but by lessening the intensity of their particular colour and reducing surface details.

It is his ever-changing cloud-filled skies, however, that lift Forshaw Day's paintings beyond the realm of the ordinary. In 1870



Fisherman on the South Shore 1875
oil on canvas
58.0 x 90.0 cm
Private Collection



A Moose Field n.d.
oil on canvas
28.8 x 46.3 cm
Yarmouth County Museum Collection

Campbell Hardy nominated Day for membership in the Nova Scotian Institute of Natural Science.²⁸ Day read a paper to the Institute "On the Specific character of English and American Skies and Clouds" on 12 May 1873; sadly no transcription of his paper has survived, but the paintings themselves testify to his life-long fascination with meteorological conditions, as in his painting of the Musquodoboit in which a double rainbow arcs over sun-kissed cumulus clouds and heralds improving weather for the fishermen. For the "pretty little gem" that caught the eye of the *Reporter's* editor in 1868, "a view of Bedford Basin from the residence of WD O'Brien, Esq.",²⁹ Day has chosen a moment at twilight when the setting sun has banded stratus and altocumulus clouds with sunset colours whose pale reflections in the waters of Bedford Bay guide the eye toward O'Brien's house. Similarly, in *Rotunda at Prince's Lodge*, washes of colour bathe the cumulus clouds above the music house.³⁰ A few years later, he returned to the area near O'Brien's property and enveloped both clouds and the spire of the new Presbyterian church in a roseate glow.³¹

Possibly introduced to these initially by Campbell Hardy,³² Day also sought out Mi'kmaq camps and hunting grounds as subjects for his paintings, in views such as *An Indian Camp near Montague*,³³ *The Moose Field*,³⁴ and a *View on the Musquodoboit River, Meagher's Grant, Seeton's Farm*, reputedly "one of the best shooting grounds in Nova Scotia",³⁵ and painted the countryside around Lunenburg on visits to his wife's family. As railways reached new areas of Nova Scotia, he added the views near Bear River and in Cape Breton included in this exhibition to "his already varied and interesting collection of Nova Scotian scenery",³⁶ and painted the camping and sporting venues that were attracting sports-minded tourists to the province, such as *Fishing on the Musquodoboit* and *Lake Ainslie*.³⁷

In 1876, the government sent sixteen of his Nova Scotian landscapes to be part of the Canadian Section at the Centennial Exposition in Philadelphia.³⁸ The following year, Day and GT Smithers organized an art-loan exhibition of 300 paintings and drawings at Mason's Hall.³⁹ Although some of his own paintings were included in the exhibition, the selection did not satisfy the editor of the *Morning Chronicle*: "we must express sincere regret at the misrepresentation, as it may fairly be called, of Mr Day's powers. It certainly was to be expected that he would be seen to advantage in the exhibition,



Moose by a River c. 1875

oil on canvas

22.0 x 34.6 cm

Art Gallery of Nova Scotia, Purchased with funds provided by George and Anna Fisher, 2004.70



Mi'kmaq Encampment n.d.

oil on canvas

30.7 x 45.8 cm

Private Collection



On the Bear River c.1875

oil on canvas
30.7 x 46.0 cm

Art Gallery of Nova Scotia, Gift of the Estate of Dr. Thomas Trevelyan, 1914.6



Lake Ainslie n.d.

oil on canvas
56.2 x 91.2 cm

Art Gallery of Nova Scotia, Gift of Mrs John McPherson, 1930.1



Bear River c.1867

oil on canvas
20.3 x 30.6 cm

Yarmouth County Museum Collection



Fishing on the Musquodoboit n.d.

oil on canvas

30.2 x 44.9 cm

Collection of Victor and Charlene Day



Escuminac River c. 1884

oil on canvas

45.0 x 60.5 cm

Private Collection



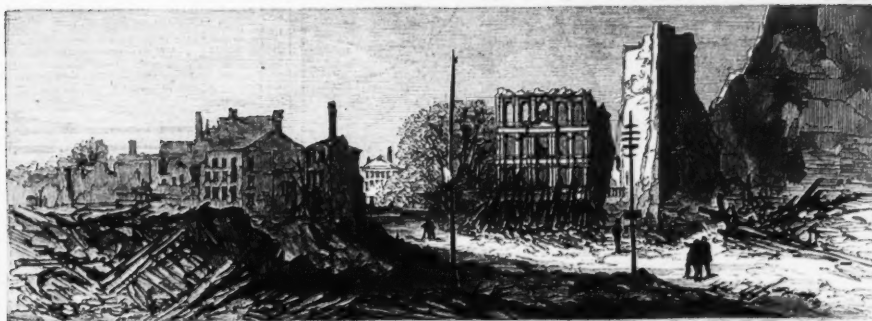
Prince Street Church in Pictou 1882

oil on panel

25.3 x 19.8 cm

Private Collection

THE FIRE AT ST. JOHN, NEW BRUNSWICK.



RUINS OF MARKET-SQUARE.



RUINS IN KING-STREET.



VICTORIA HOTEL, OLD SCOTCH KIRK, MASONIC AND ODD-FELLOWS' HALL, AND GRAMMAR-SCHOOL.

Fire at St John, New Brunswick 1877

wood engraving

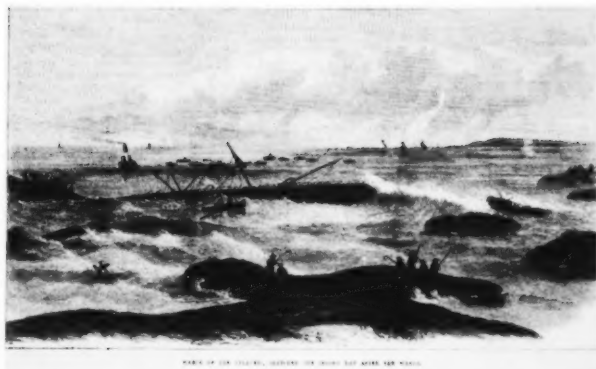
three views, each 7.4 x 21.0 cm

Art Gallery of Nova Scotia, Gift of John and Norma Oyler, 2007.66

while only insignificant works of his have been sent in by the owners. This, we submit, is fair neither to the artist nor to the city; we know of important and excellent works in oil and water colours, signed by Day and in the possession of some of our citizens. These should have been shown, to allow the public to form a correct idea of our Nova Scotia painter."⁴⁰

On the establishment of the Technological Institute in 1877, Day became its Lecturer in Free-hand Drawing, while continuing to serve as director of Engineering and Architectural Works at the Dockyard, to paint from one end of the province to the other, to send drawings of topical subjects for publication in the *Illustrated London News*, to teach at his private studio, and to serve as an officer for the St George's Society and the Virgin Lodge.⁴¹ Commending a new view of the *Northwest Arm* as "the latest production from the easel of the indefatigable artist, Mr Forshaw Day", the editor of the *Reporter* was stating the obvious.⁴² Such energy did not go unnoticed. In 1879, on the recommendation of the Minister of the Militia, AG Jones, Day was appointed Professor of Free-hand Drawing and Painting at the newly established Dominion (later Royal) Military College in Kingston: "Mr Day's many friends in Halifax, while unwilling to have him leave our city, will be pleased to learn that he has been chosen for this responsible position."⁴³

Settled in Kingston, Day immediately joined the Ontario Society of Artists in August 1879, and was selected as a founding member of the new, and soon to be Royal, Canadian Academy of Art by the Marquess of Lorne the following year.⁴⁴ After the inaugural exhibition of the new Academy in Ottawa in March, the Diploma paintings were shown in Montreal and Toronto during April and May; in June, the Mechanics Institute brought this set of ten paintings to Kingston as the centrepiece of an art-loan exhibition. After noting that "One of the finest colorists among the artists is the one we have heard the least about. We refer to Forshaw Day", the *Whig's* editor continued with praise for both "truthfulness" and "loving regard to Nature's coloring" in several of his paintings.⁴⁵ Aware that Lorne had appointed him to represent the Maritimes, Day delayed submission of his own RCA diploma painting to travel to the Gaspé that summer, where he depicted a fisherman and his Mi'kmaq guide at a salmon pool for *On the Nouvelle River, Bay of*



Wreck of the Atlantic 1873

wood engraving

13.8 x 23.9 cm

Art Gallery of Nova Scotia, Gift of John and Norma Oyler, 1995.489



Purcell's Cove (Spectacle Island) c.1883

oil on canvas

30.2 x 50.7 cm

Art Gallery of Nova Scotia, Purchased 1961.1



Mi'kmaq Camp, Autumn • 1883

Oil on Canvas

23.0 x 33.2 cm

Private Collection

Chaleurs. The diploma work would also establish his reputation as a painter of nature and sporting subjects for a new clientele in central Canada.⁴⁶

To keep up-to-date pedagogically, he began making annual trips to Europe to study teaching methods at French and German technical schools of art.⁴⁷ Having absorbed the missionary zeal of his masters at South Kensington, Day had begun to advocate the establishment of a provincial art school almost on arrival in Halifax: "At a time when the value of Normal Training Schools in Nova Scotia is beginning to manifest itself, we would endeavour to give some idea of the permanent establishment in Halifax of a School of Design",⁴⁸ and, failing that, he proposed to the legislature in 1870 that art be included in the provincial curriculum: "Forshaw Day, Esq., Artist, has suggested the idea of forming in the different public schools, classes for instruction in the principles and practices of art, design, etc. We cordially commend Mr Day's valuable proposal to the attention of the School Commissioners."⁴⁹ From Kingston he turned his focus to the art classes that the RCA hoped to establish across the country, and in 1883 he visited the beaux-arts academies in France, Belgium, and England with RCA president Lucius O'Brien; during the trip, Day renewed acquaintance with his former pupil Frances Jones in France and his old friend Campbell Hardy in England. Stop-offs in Wales and Dublin on the return leg of his journey produced several landscapes for submission to upcoming exhibitions in central Canada. After providing details of the European mission for his Halifax friends,⁵⁰ and perhaps painting another version of a favourite Mi'kmaq camp on one of the Dartmouth lakes,⁵¹ he set off on a Maritime painting trip that probably produced preliminary studies for the views of the Musquodoboit and Escuminac rivers he exhibited in 1884 and 1885 and a watercolour of Cape Split. Two of his Maritime fishing and hunting scenes sent to the Colonial and Indian Exhibition in London in 1886 reinforce his appeal to the trans-Atlantic sporting fraternity, long familiar with such activities in the region.

Following his trip to the Rockies with Marmaduke Matthews, Lucius O'Brien, and T Mower Martin in 1887 at the invitation of William Cornelius Van Horne,⁵² Day arranged a "private view" of his mountain paintings at St Lawrence Hall in Montreal where they again met general approval: "Those who have seen the parts of the Rockies depicted by Mr Forshaw Day speak in unqualified



Cape Split 1883
watercolour on paper
34.3 x 63.5 cm

Collection of Deborah Jewett, on loan in memory of Major Irénée Henry Le Blanc (ret'd)



Kicking Horse Pass 1887
watercolour on paper
73.2 x 55.2 cm
Nova Scotia Archives and Records Management

terms of praise of their truthfulness and the enchanting manner in which they are reproduced by the artist, while at the same time, art critics who have seen the pictures and not the Rockies state that as works of art alone they are magnificent."⁵³ For his view of *Kicking Horse Pass*, Day grounded his composition in a triangle of rocks and felled trees in the foreground, and chose the vertical presentation to capture the soaring majesty of Mount Cathedral. Throughout the 1890s, the majority of his exhibition paintings reflect his fascination with the western mountains, but occasional new views of St Lawrence and Atlantic sites speak to his connection to his current home and to his continuing fondness for his old haunts. *Angling at the Mouth of a Run* represents a popular sporting subject, variations of which he sent to three consecutive RCA exhibitions between 1889 and 1891. His only oil painting at the World's Columbian Exhibition in 1893 was a view of *Musquodoboit Falls*, but he also sent mountain views in watercolour to Chicago.⁵⁴ A critic in Paris, writing on mountain paintings included in that exhibition, commended his "deux fort jolies pièces".⁵⁵

When he left Halifax to take up the RMC appointment, his colleagues noted that he had endeared himself by "many amiable qualities and gentlemanly bearing to both instructors and pupils, by whom [he] will always be gratefully and affectionately remembered."⁵⁶ The naming of Forshaw Island in Georgian Bay by William J Stewart, an RMC graduate in 1883 who became Canada's first Chief Hydrographer, suggests his equally positive impression on students and colleagues at the military college.⁵⁷ Ten years after his dream of an art school in Halifax had been achieved, Day returned briefly to Halifax following retirement from RMC in 1897, once again offering private "instruction in drawing from life, out-door sketching in oil and water colour, process reproduction, and miniature painting on ivory".⁵⁸ Along with more "paintings in oil and water colour of the scenery around Halifax", a newspaper account in 1898 notes that he had "just finished an excellent painting of the Bow River",⁵⁹ a favourite area of the Rockies that provided him with subject matter for a dozen exhibition pictures over the years. At that time, many suggested his appointment as next headmaster of the Victoria School of Art and Design,⁶⁰ but the position went instead to a younger man, Henry Rosenberg, in 1898.

Four decades of tireless devotion to painting, advocacy for art education, and rugged sporting pursuits finally exacted their toll. In failing health, Day returned to Kingston the following year,

where he succumbed to paralysis and died "after a long and painful illness" on 22 July 1903, still esteemed as "an eminent artist, his paintings being considered among the finest products of Canada".⁶¹ In an age when "truthfulness" represented the highest degree of praise for an artist's work, his luminous paintings of the open skies, granite boulders, and tree-banked rivers of the province reveal the truth, as well, of his love for Nova Scotia's forests, fields, and streams.



Goat Mountain and Bow River c.1887
watercolour on paper
17.0 x 24.5 cm
Private Collection



Bow River Valley c.1898
oil on canvas
33.2 x 38.4 cm
Yarmouth County Museum Collection



Fishing at the Mouth of a Run, New Brunswick c. 1890

on canvas

5 x 81.8 cm

Collection of David Wallace

End Notes

1. 14 February 1874.
2. Donald Cameron Mackay, "Portraits of a Province", unpublished manuscript.
3. *Halifax Reporter*, 7 September 1865.
4. *Halifax Reporter*, 23 December 1868.
5. *Toronto Mail*, 8 March 1880. Coverage of the inaugural exhibition included a list of the twenty-five members appointed by the Marquess of Lorne. The seventeen other painters were Alan Edson, WM Cresswell, D Fowler, JA Fraser, James Griffiths, Eugene Hamel, R Harris, LR O'Brien, Wm Raphael, H Sandham, Mrs Schrieber, TM Martin, GT Berthon, J Forbes, OR Jacobi, H Perré, and Bell Smith, Sr. Bell-Smith (a name more familiar in Ontario) was possibly a transcription error for Napoléon Bourassa.
6. London Metropolitan Archives, X102/108, "Saint Mary Whitechapel, Baptisms", 11 November 1831. The day of his birth was 7 November according to the 1901 Canadian census. The year in most biographical references is cited as 1837. Perhaps he wrote his numeral one with a long initial stroke and this was misinterpreted as a seven. In the 1881 census, his age and that of his wife are both recorded as 47 which would have suggested 1834 as their birth year; she was born 12 November 1832 at Mason's Island, Nova Scotia. His obituary gives his age correctly as 71 in July 1903.
7. National Archives, London. 1851 and 1861 Census for England. His name does not appear in the 1841 Census.
8. Henry J Morgan, *The Canadian Men and Women of the Time: a handbook of Canadian biography* (Toronto: W Briggs, 1899). The 1850 street directory for Dublin includes a Joseph Day and a Mrs Day. The family's possible move to Dublin would explain his initial studies at the Royal Dublin Society's School, which opened in 1849 and where Henry Brocas, Jr, taught until 1854. Ferguson designed the first building for the reorganized Botanic Gardens in 1834. See: *The Illustrated Dublin Journal: a miscellany of amusement and popular information...* (Dublin: James Duffy, 1862), John Turpin, "The School of Design in Victorian Dublin", *Journal of Design History*, Vol 2 (1989), 243-256, and *The Civil Engineer and Architects Journal*, Vol IX (1846), p 258.
9. Since his name does not appear on the "List of Students in Training Class... commencing 1853", or in the "Report of the examiners on the works sent from various schools of art in competition for national medals", his studies at Gore House in South Kensington may have been limited to evenings.
10. *British Colonist*, 9 September 1862.
11. *Halifax Reporter*, 7 July 1863. Watercolours were offered as cakes or moist in boxes but not in tubes. Stephen Gritt, National Gallery of Canada, notes that the milled pigments in Day's painting of Waverley definitely came from a tube.
12. Rafael Cardoso Denis, "Teaching by Example: Education and the Formation of South Kensington's Museums", in *A Grand Design: a history of the Victoria & Albert Museum* (London, 1997), 109, and Jeanne Sheehy, "The flight from South Kensington: British Artists at the Antwerp Academy 1877-1885", *Art History*, vol. 20 (March 1997), 124-153.
13. *Halifax Morning Sun*, 16 February 1862 and 2 November 1863.
14. Millboard (and the similar academy board) produced from mill and paper waste, became popular for on-site oil sketching in the late nineteenth century until artists noticed that the thin paperboard warped after paint was applied to the surface. See: Alexander Katlan, "The American Artist's Tools and Materials for On-site Oil sketching", *Journal of the American Institute for Conservation*, vol. 38 (1999), 21-32.
15. *Halifax Evening Express*, 9 April 1866.
16. *Halifax Morning Sun*, 2 November 1863.
17. Hardy published two books about fishing and hunting in this region, *Forest Life in Acadie* in 1869 and *Sporting Adventures in the New World* in 1855. Chearnley gave up his commission when the 8th Regiment of Foot left Halifax in 1841 and later served as Commissioner of Indian Affairs.
18. The company received a medal for its display; in his report on the exhibition, the commissioner noted, regarding "Forshaw Day's painting of Waverley in Autumn," that "As there was no Jury on the Fine Arts, this Beautiful and instructive painting had no judgment passed on its merits. It was, however, much admired by competent judges, and regarded as interesting on account of its illustrative character." See: *Journal and Proceedings of the House of Assembly of the province of Nova Scotia*, Session 1866, Appendix 35. A panoramic photograph of the area taken at the turn of the previous century by O Bertram-Stubbs confirms the accuracy of Day's view. We are grateful to Scott Robson, History Collection, NSM, for bringing this photograph (NSM 2004.3) to our attention.
19. *Trident*, vol. 39 (17 October 2005), 18.
20. *Halifax Reporter*, 7 September 1865.
21. *Halifax Express*, 13 December 1865. Day later sent versions of both paintings to an exhibition held by Graff & Co. of Cincinnati, Ohio, in May 1866. See: *Pre-1877 Exhibition Catalogue Index*, Smithsonian American Art Museum.
22. *Halifax Reporter*, 23 December 1868. The term "Esq." conveyed "gentleman" in late Victorian usage, but may also reflect his status as a property owner, after his purchase of Windsor Cottage, near the corner of Windsor and Allan Streets.
23. *British Colonist*, 1 May 1866.
24. The vast canvas delineated a trip beginning in Paris, continuing to Calais, surviving a storm at sea, arriving at the Dover Cliffs, and continuing on to the City of London. *Acadian Recorder*, 29 July 1867.
25. *Halifax Reporter*, 23 February 1867, and Don Artz and Don Cunningham, *The Halifax Street Railway* (Halifax: the authors, 2000).
26. *Acadian Recorder*, 11 January 1867. The paintings, views of Louisbourg, Lake Charles, and Grand Pré, have not been located. The illustration of Nova Scotia's exhibition area at the Exposition, in the 6 July 1867 issue of *Illustrated London News* places several paintings on a side wall.
27. *Evening Mail*, 5 July 1881.
28. NSARM, Nova Scotian Institute of Natural Science, Minute Book, MG20, Volume 22, # 1. He was elected to membership on 14 March 1870.
29. *Halifax Reporter*, 23 December 1868. WD O'Brien was the proprietor of the Halifax Street Railway Company that operated horse drawn pedestrian tram cars between 1866 and 1876. Tony Edwards located a photograph of O'Brien's house on Bedford Bay.
30. First noted in *Halifax Reporter*, 25 August 1869.
31. This painting has for many years been misidentified as a view of Bear River. Scott Robson identified the building as the Presbyterian church built in Bedford in 1870.
32. Hardy may have been the "gentleman in the army at present stationed in the garrison" mentioned by the *Express*, 13 December 1865.

33. *Halifax Evening Reporter*, 15 February 1871.
34. *Halifax Daily Reporter and Times*, 13 March 1873.
35. *Halifax Reporter*, 25 August 1869. Paintings of similar subjects are included in the exhibition.
36. *Halifax Daily Reporter and Times*, 13 March 1873. Other views, of Lunenburg, Cornwallis, Gabarus, and other Cape Breton sites mentioned in newspapers or sent to national and international exhibitions, have not been located.
37. In notices for his private classes Day describes "The Scenery of Nova Scotia, including Cape Breton Island and comprising incidents of Camp Life, Summer, Fall, and Winter Scenes, in oil and watercolour." See: *Halifax Daily Reporter*, 11 March 1875.
38. "Department IV-Art", *Report of the Canadian Commission at the International exhibition of Philadelphia*, 1876 (Ottawa: The Commission, 1877). Six oils are identified only as Landscapes; watercolours include *Winter, On Gold River, Nova Scotia, Winter Scene in Nova Scotia, Sleighing in Nova Scotia, Marble Head, Nova Scotia, two River Scenes*, and two unspecified Landscapes. The old portrait listed may be the portrait of Chief Justice Brenton Halliburton that he mentioned in a 22 September 1865 letter to Sir William Young. See: NSARM, MG 1, vol. 15, no. 9.
39. *Acadian Recorder*, 6 June 1877.
40. *Morning Chronicle*, 9 June 1877. The various newspaper accounts mention an oil painting of the old Prince's Lodge, a splendid fishing scene, a splendid watercolour of *Lake Charles, Valley of Baddeck*, and *View on the Margaree*.
41. *McAlpine's Halifax City Directory* for 1878-79. Although Day would have taught many art students during his eighteen years in Halifax, only Frances M Jones, who became Canada's first Impressionist, and William Gill, a noted scenic artist in Halifax, Montréal, and Boston, have been identified as such.
42. *Halifax Reporter*, 15 July 1878.
43. *Morning Chronicle*, 3 March 1879.
44. Dennis Reid, in *Our Own Country Canada...* (Ottawa: NGC, 1979), 285, notes that "Lorne had certain requirements, chief of which was that there be at least one Academician from the Maritimes." As well as the eight painters nominated by the Ontario Society of Artists (Cresswell, Fowler, Fraser, Jacobi, O'Brien, Perré, Raphael, and Sandham), "Lorne's list of Academicians added Napoleon Bourassa and Allan Edson of Montreal, Eugène Hamel of Quebec, Forshaw Day of Halifax and Kingston, 'Lorne's required Maritimer', and James Griffiths of London representing the Western Art Union"; and five additional Toronto painters, Robert Harris, Charlotte Schreiber, GT Berthon, JC Forbes, and T Mower Martin.
45. *Acadian Recorder*, 17 June 1880, quoting a review in the Kingston *British Whig*, 14 June 1880. In 1881, the *Whig* reported that "A few of Mr Day's best productions have been shown in Messrs Heath & Gunn's drug store... The ones which we consider the choicest of the Collection are the Sugarloaf of Campbellton, NB, and View on the Nouvelle River, Bay of Chaleur, NB. The former is valued at \$150.00 and the latter at \$200.00."
46. The painting was included in the second RCA exhibition held in Halifax in July 1881. See: *Halifax Evening Mail*, 5 July 1881. The Nouvelle River was still open to ordinary sport-fishermen; angling rights would not be leased to private clubs and lodge-owners until the twentieth century. For a discussion of the relationship between sport-fishing and landscape painting, see Lynda Jessup, "Landscapes of Sport, Landscapes of Exclusion: The 'Sportsman's Paradise' in Late-Nineteenth-Century Canadian Painting", *Journal of Canadian Studies*, vol. 40 (Winter 2006), 71-123.
47. *Evening Mail*, 24 July 1897.
48. *Halifax Reporter*, 7 April 1863.
49. *Acadian Recorder*, 15 November 1870. Almost to the time of his new appointment, Day pushed for the inclusion of regular art classes in the curriculum. See: *Morning Chronicle*, 29 January 1879.
50. *Acadian Recorder*, 8 Sept 1883.
51. *Mi'kmaq Camp, Autumn* is painted on Winsor & Newton canvas whose stamp indicates that it was manufactured after 1882.
52. Allan Pringle, "Albert Bierstadt in Canada", *American Art Journal*, vol. 17, (Winter, 1985), 2-27.
53. *Halifax Morning Chronicle*, 7 December 1887, citing the *Montreal Star*. A catalogue card notes that the *Kicking Horse Pass* watercolour in the NSARM collection was included in this exhibition.
54. World's Columbian Exposition, *Canadian Department of Fine Art* (Toronto: CB Robinson, 1893). His four watercolours included one view of *Cap Rouge, Quebec*, and three Rockies subjects.
55. Ernest Hecht, "L'alpinisme à l'Exposition de Chicago", *Bulletin mensuel du Club alpin français* 14^e Vol. (janvier 1894), 20-26.
56. *Morning Chronicle*, 11 March 1879.
57. *RMC Club Newsletter*, February 1990.
58. *Evening Mail*, 10 September 1897.
59. *Evening Mail*, 22 November 1897, and *Morning Chronicle*, 31 May 1898. This may be *On the Bow River* in the RMC collection; that painting is dated 1899, but he may have continued to work on it before sending it to the RCA exhibition that year.
60. *Morning Chronicle*, 31 May 1898.
61. *Acadian Recorder*, 24 July 1903. See also *Toronto Globe*, 29 August 1903.

Catalogue of the Exhibition

Prints and Drawings

Halifax as Seen from the Cupola of the Mount Hope Asylum 1865

lithograph
57.5 x 125.9 cm
Nova Scotia Museum, 91.50

Wreck of the Atlantic 1873

wood engraving
13.8 x 23.9 cm
Art Gallery of Nova Scotia, Gift of John and Norma Oyler, 1995.489

Fire at St John, New Brunswick 1877

wood engraving
three views, each 7.4 x 21.0 cm
Art Gallery of Nova Scotia, Gift of John and Norma Oyler, 2007.66

Beach Cliff n.d.

watercolour on paper
33.3 x 54.0 cm
Loan-collection of NSCAD University, 1968.01

The Ovens Area n.d.

watercolour on paper
26.4 x 43.5 cm
Private Collection

On the Coast, near Mabou Head, Cape Breton n.d.

watercolour on paper
34.2 x 52.1 cm
Nova Scotia Archives and Records Management

Cape Split 1883

watercolour on paper
34.3 x 63.5 cm
Collection of Deborah Jewett, on loan in memory of Major Irénée Henry Le Blanc (ret'd)

Kicking Horse Pass 1887

watercolour on paper
73.2 x 55.2 cm
Nova Scotia Archives and Records Management

Goat Mountain and Bow River c.1887

watercolour on paper
17.0 x 24.5 cm
Private Collection

Canadian 9-Pounder Rifled Muzzle-loading Gun Detachment at Practice 1889

Canada Post first day cover 26 May 2005
commemorative envelope
11.5 x 17.0 cm
Courtesy of Royal Regiment of Canadian Artillery

Paintings

Lake Loon n.d.

oil on millboard
25.5 x 48.0 cm
Art Gallery of Nova Scotia, Gift of Isabel Davison in memory of her husband Ronald Davison, 2006.335

The Waverley Gold Fields c.1865

oil on canvas
42.5 x 72.5 cm
National Gallery of Canada, no. 28713, purchased 1985

Halifax Rifles at Bedford Range c.1865

oil on canvas
33.2 x 48.3 cm
Private Collection

View near Lawrencetown c.1867

oil on canvas
18.0 x 31.0 cm
Collection of John Townsend and Mary-Lee MacDonald

Mi'kmaq Encampment n.d.

oil on canvas
30.7 x 45.8 cm
Private Collection

Lawlor's Island n.d.

oil on canvas
15.5 x 28.3 cm
Yarmouth County Museum Collection

Rotunda at Prince's Lodge n.d.

oil on canvas
20.0 x 29.7 cm
Private Collection

View of Bedford Basin from O'Brien's House c.1868

oil on canvas
20.0 x 30.9 cm
Yarmouth County Museum Collection

Bedford Basin from the Presbyterian Church c.1870

oil on canvas
32.8 x 47.7 cm
Loan-collection of NSCAD University, 14.06

A Moose Field n.d.

oil on canvas
22.8 x 46.3 cm
Yarmouth County Museum Collection

Northwest Arm n.d.

oil on canvas
15.3 x 28.4 cm
Yarmouth County Museum Collection

Bear River c.1867

oil on canvas
20.3 x 30.6 cm
Yarmouth County Museum Collection

Rainbows over the Musquodoboit 1872

oil on canvas
51.5 x 89.0 cm
Private Collection

On the Bear River c.1875

oil on canvas
30.7 x 46.0 cm
Art Gallery of Nova Scotia, Gift of the Estate of Dr. Thomas Trenaman, 1914.6

Fisherman on the South Shore 1875

oil on canvas
58.0 x 90.0 cm
Private Collection

Moose by a River c.1875

oil on canvas
22.0 x 34.6 cm
Art Gallery of Nova Scotia, Purchased with funds provided by George and Anna Fisher, 2004.70

Mi'kmaq Trapper 1878

oil on canvas
25.3 x 35.5 cm
Private Collection

Fishing on the Musquodoboit n.d.

oil on canvas
30.2 x 44.9 cm
Collection of Victor and Charlene Day

Lake Ainslie n.d.

oil on canvas
56.2 x 91.2 cm
Art Gallery of Nova Scotia, Gift of Mrs John McPherson, 1930.1

The Ferry Landing, Purcell's Cove, n.d.

oil on canvas
33.3 x 45.6 cm
Art Gallery of Nova Scotia, Gift of Isabel Davison in memory of her husband Ronald Davison, 2006.336

On the Nouvelle River, Bay of Chaleurs 1881

oil on canvas
56.0 x 101.3 cm
National Gallery of Canada, no. 93, Royal Canadian Academy Diploma work, deposited by the artist, Kingston, Ontario, 1881

Prince Street Church in Pictou 1882

oil on panel
25.3 x 19.8 cm
Private Collection

Purcell's Cove (Spectacle Island) c.1883

oil on canvas
30.2 x 50.7 cm
Art Gallery of Nova Scotia, Purchased 1961.1

Mi'kmaq Camp, Autumn c.1883

oil on canvas
23.0 x 33.2 cm
Private Collection

Escuminac River c.1884

oil on canvas
45.0 x 60.5 cm
Private Collection

Angling at the Mouth of a Run, New Brunswick c.1890

oil on canvas
52.5 x 81.8 cm
Collection of David Wallace

Bow River Valley c.1898

oil on canvas
33.2 x 38.4 cm
Yarmouth County Museum Collection

Photograph

MO Hammond

Photograph of Forshaw Day

copy print
21.5 x 15.5 cm
Nova Scotia Archives and Records Management



Rainbows over the Musquodoboit (detail)

1872

oil on canvas

51.5 x 89.0 cm

Private Collection



Art Gallery of Nova Scotia

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